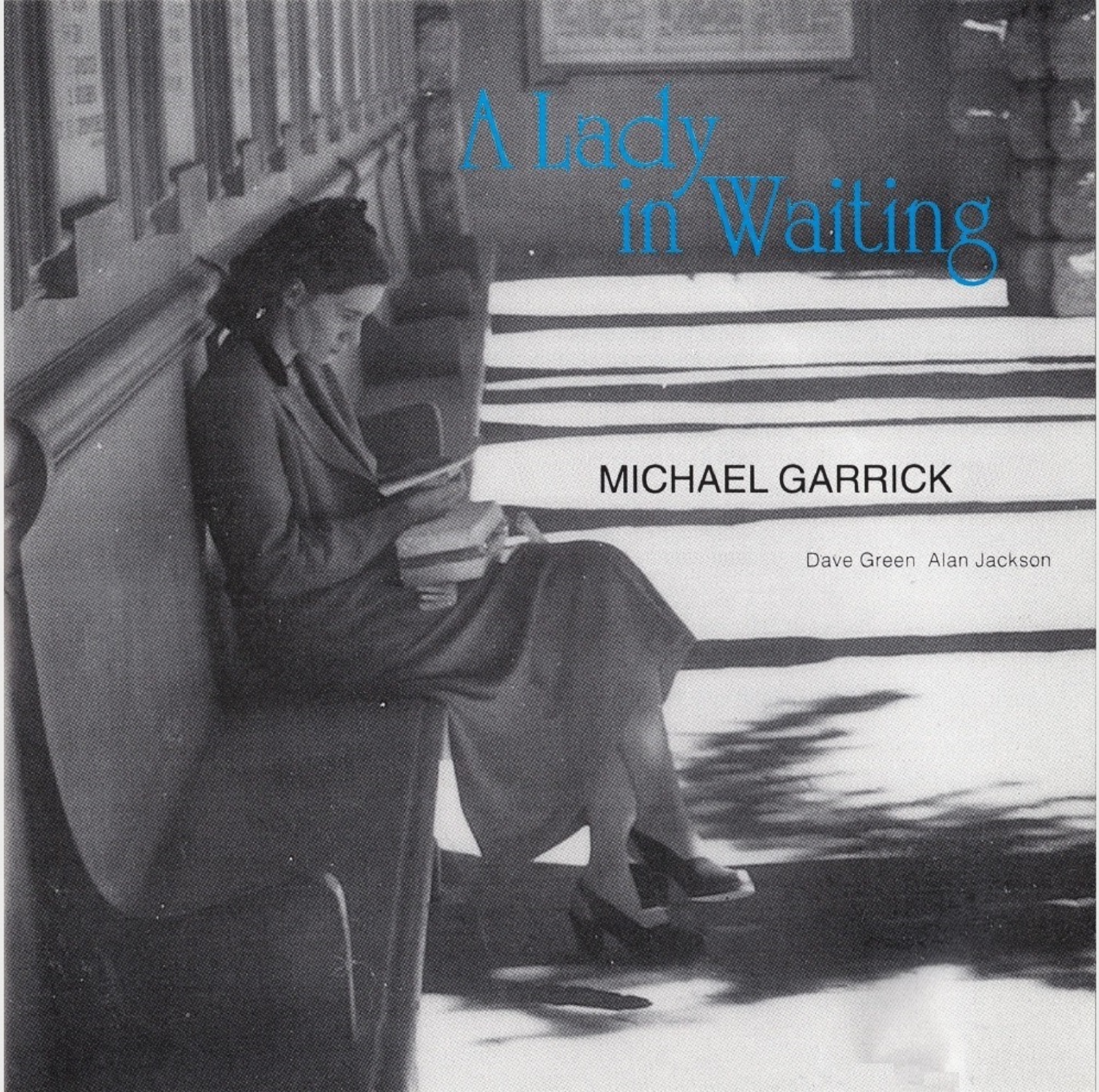
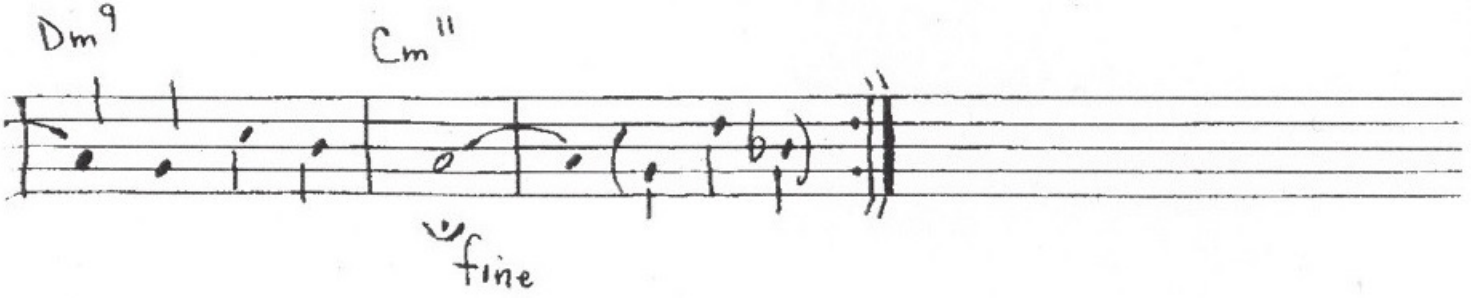

A Lady in Waiting
MICHAEL GARRICK
Dave Green Alan Jackson



Mike

Hope this is clear enough – the symbol 7 is for maj7.
Your work is beautiful – all good luck to you though you won't need it if you continue as I heard you. thanks for your company and those beautiful cigarettes.

Bill E.

A Lady in Waiting

Ken Rattenbury, author of "Duke Ellington, Jazz Composer" (Yale University Press) writes:

It has long been clear to me that I seem to have an affinity with and total receptivity to Michael Garrick's music: the joys his various works have given me are boundless. I marvel at his command and dedication, his orchestral palette: his adroit manipulation of dissonance, the awareness of changing, volatile mood: and the wonderfully melodic constructions which characterise and illuminate his work.

All these qualities grace the sublime, very *human* music from his Trio on this CD now: I cannot recall having heard, on either side of the pond, or elsewhere, more blissful interaction than occurs here.

Dave Green's totally sympathetic reactions and interweaving counterpoint are outstanding; likewise, Alan Jackson's formidable range of sounds, dynamics and dexterity underpin a relentlessly complete continuo.

The piano playing is unfalteringly inventive, with dynamics ranging from thunderously percussive on the one front to thistledown delicacy on another.

The more emphatic moments remind me of Duke's touch at similar times - and there is the selfsame commitment to the horizonless possibilities in jazz - all the joys, sadnesses, mystiques and aspirations it translates from circumstance to sound.

The whole thing swings massively wherever it should and is sinuously rhapsodic when free. A giant of a session.

First, three standards:

1) **Oleo** Sonny Rollins' serrated line from the 'fifties.

2) **Pete Kelly's Blues** From the film of the same name.

3) **Dolphin Dance** Herbie Hancock's lilting melody, now a jazz standard.

4) **All is Forgiven** The first of nine Garrick originals, where structures rarely found in jazz writing become the norm.

Next, six movements from Garrick's **THE ROYAL BOX**, a suite based on a good-humoured jazz view of royal turmoils:

5) **The Gentleman's Gentleman.**
6) **I'd Crown Resign.**
7) **A Lady in Waiting.**
8) **Laughed out of Court.**
9) **The Old Pretender.**
10) **Princess Blue.**

He says of them:

"I was deeply impressed by the 'nineties media treatment of the Royal Family. It struck me what an astonishing thing it all was. I didn't begin thinking directly of music related to that subject, but I was improvising a piece one day that seemed to have an assertive, declamatory atmosphere to it - a sort of convoluted Rule Britannia. So I jotted down "The Royal Prerogative" as a working title. Then came another, which sounded rather undulating, equivocating, moving through a lot of ambivalent harmonies and called it "The Old Pretender". Then I wondered if I could do it the other way round, taking phrases from common parlance that have to do with the royal life or its results ("I'd Crown Resign", for example, a quote from "Sweet Lass of Richmond Hill", put me in mind of the abdication) and seeing what music - if any- came out. I ended up with eight in all, recorded some with the Trio, then realised there was potential for expansion, for more colour. I then arranged them for big band - of which more anon".

Lastly, three more standards and two of "Garrick's Jazz Characters":

11) **2°E 3°W** John Lewis, of the MJQ, (a radical influence on M.G.) wrote this economical melody.

12) **Round Midnight** Thelonius Monk's famous theme via a beautifully constructed introduction.

13) **Swallows on the Water** (M. Garrick) Affectionate backward glances in the direction of Michael's early idol, George Shearing. The dedication is to altoist Joe Harriott, an old colleague of Garrick's, the title being a phrase of Joe's to describe what it was like playing with Dizzy Gillespie: "we were like swallows on the water".

14) **Dizzymetrics** (M. Garrick) Michael's big band version embodies Night-in-Tunisia-inspired exchanges all round. This trio performance is short and sharp, throwing up quotes from Charlie Parker and "When I

At Dill Katz's PREMISES, London.
September 1993

Photo: Sisi Burn

Grow Too Old to Dream". ("Swallows", by the way, lets slip a transposition from Ellington's "Take the 'A' Train" intro.)

15) **Tea for Two** (Vincent Yeomans) It took some decades following the 1920's, when this "cute" number appeared in "No, No, Nanette!", before someone realised that by applying the brakes to the Tatumesque tempo it had acquired, a poignant never-never land of romance lay behind its chirpy exterior. Here Michael plays it in memory of British pianist/conductor Bob Cornford, whose strivings for that land were cut tragically short at the age of fortythree. A lot of the reharmonisation is, in fact, his.

Alto saxophone master and festival star BENNY CARTER best summed up last night's Opera House concert when, pointing to pianist Michael Garrick, following one of his solos, commented,"Now, that's what I call taste". (Cork Jazz Festival review, 1990.)

1994 is the sixth year of Jazz Academy summer (Classic Jazz 1917-94) and winter (Piano People) courses. Enquiries are welcome on 071 487 7495 (office hours) and 0850 311863 at other times. Or you may write c/o Regent's College, Regent's Park. London NW1 4NS.

JAZZ ACADEMY

JAZA 1

Recording:	Dill Katz
Editing:	Peter Nicholls
Mastering:	Don Walker
Manufacture:	John Garrod
Design and Artwork:	Mike Goodearl

Copyright acknowledgements	
Track 1	Prestige Music.
Tracks 2, 3, 12, 15	Warner Chappell.
Track 11	Kensington Music
Tracks 4, 5, 6, 7, 8, 9, 10, 13, 14	MCPS/PRS London.

Today, a piano-led "trio" no longer means a star pianist setting the pace with bass and drums trotting along behind carrying the rhythmic baggage. The Michael Garrick Trio epitomises the modern conception - three improvisers of equal stature and freedom with a rapport born of long association.The way in which Alan and Dave complement and enhance Michael's inventiveness, wit and zest for musical exploration is little short of uncanny. Dave Green worked with me for eighteen years, but this alone does not explain how I can recognise his playing within a few bars whatever the context. His clear hall-marks are a buoyant and compelling swing, a beautiful and often moving melodic conception and, rarest gift of all, an unerring accuracy of pitch that links him in my mind with the great Oscar Pettiford. If that doesn't add up to "the guv'nor" I don't know what does! His contribution towards the cohesion and creativity of this Trio is vital, and something to be savoured and enjoyed on every track.

HUMPHREY LYTTLETON

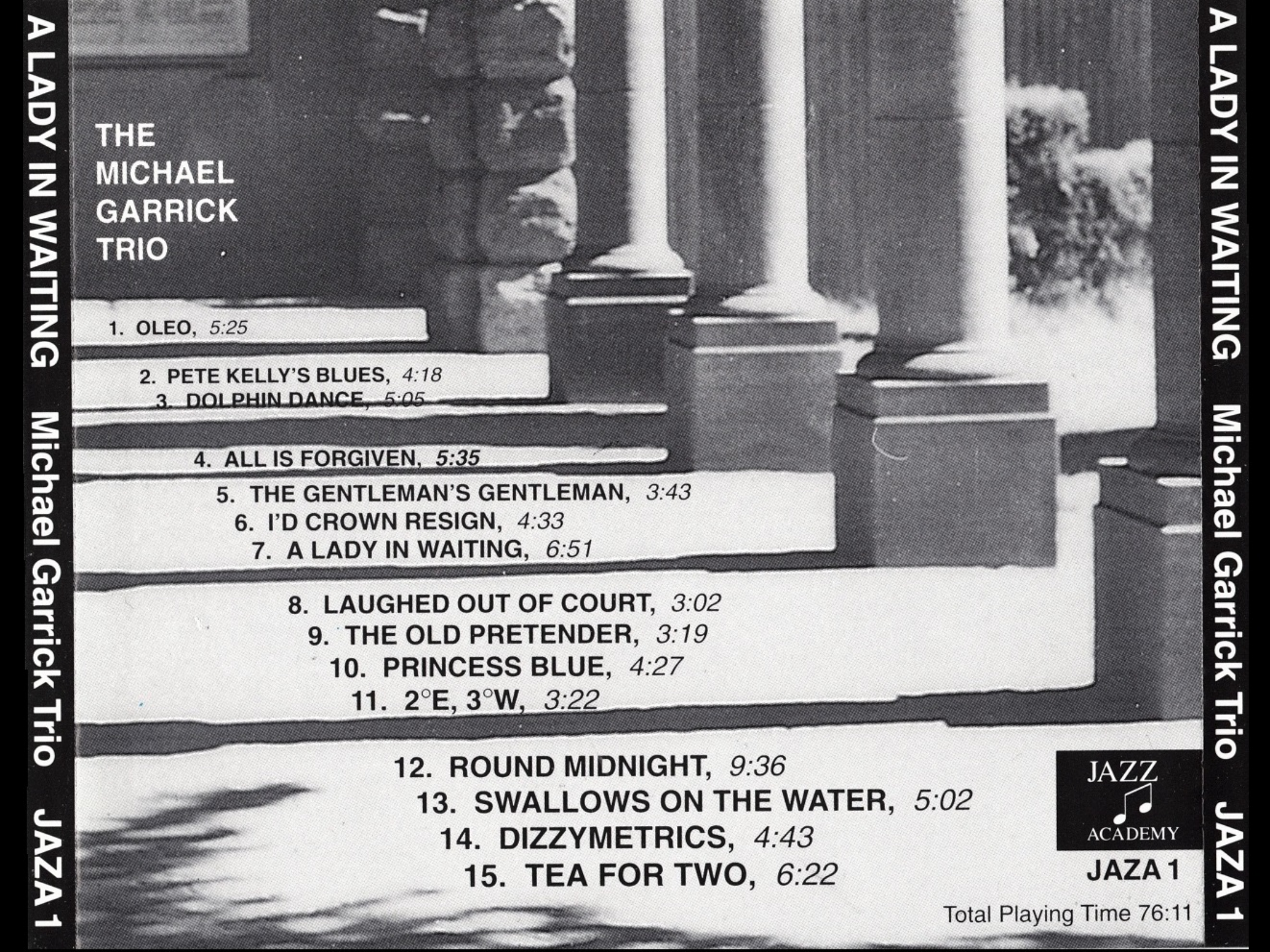
I've always thought of Alan as one of the great drummers. We worked together for about ten years and the last album we did was Citadel/Room 315. His playing on that was, as always, full of fire and imagination. A master. I owe a great deal to him: he's a perfectionist and while he never suffered fools gladly he was also one of the most delightful people to work with, a good friend, and, like a lot of British musicians, *very* underrated. He also has a completely unique approach to his kit - which normally *looks* dreadful. Unusual and startling things are constantly happening yet you never feel they are out of place, but mightily enhance whatever else is going on.

MIKE WESTBROOK

...while I admire and frequently enjoy Michael's handling of various orchestral forces, I often feel I've not heard *enough* of one aspect of his talents I revel in - his own prowess at the keyboard. This CD not only sets the record to rights, treating us as it does to copious helpings of this fine musician's piano renditions. It does more. It reminds us that here we have sitting right under our noses a keyboard player truly of world class.

JOHN DANKWORTH

JAZA 1 © & ℗ JAZZ ACADEMY RECORDS 1994 MADE IN ENGLAND DDD


A LADY IN WAITING Michael Garrick Trio JAZA 1
THE MICHAEL GARRICK TRIO
1. OLEO, 5:25
2. PETE KELLY'S BLUES, 4:18
3. DOLPHIN DANCE, 5:05
4. ALL IS FORGIVEN, 5:35
5. THE GENTLEMAN'S GENTLEMAN, 3:43
6. I'D CROWN RESIGN, 4:33
7. A LADY IN WAITING, 6:51
8. LAUGHED OUT OF COURT, 3:02
9. THE OLD PRETENDER, 3:19
10. PRINCESS BLUE, 4:27
11. 2°E, 3°W, 3:22
12. ROUND MIDNIGHT, 9:36
13. SWALLOWS ON THE WATER, 5:02
14. DIZZYMETRICS, 4:43
15. TEA FOR TWO, 6:22
JAZZ ACADEMY
JAZA 1
Total Playing Time 76:11
A LADY IN WAITING Michael Garrick Trio JAZA 1